

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VICTOR FELDBRILL, CONDUCTOR

Elizabeth Dolin, cello

MACMILLAN THEATRE

8 P.M.

SATURDAY, JANUARY 24, 1981

PROGRAM

TIME of orchestral time

JOJI YUASA
(b. 1929)

The contemporary Japanese composer Joji Yuasa has written for various combinations of conventional instruments and has also been active in electronic music and computer sound synthesis for media as diverse as concert hall, radio, television and film. He has travelled and lectured throughout the United States and Europe and is currently in Toronto for a month as Composer-in-Residence at the University of Toronto.

TIME of orchestral time was commissioned by the Koussevitzky Foundation and written in 1975-76. The work was first performed in Tokyo in April of 1977 by the NHK Symphony Orchestra conducted by Michael Gielen. It is 18 1/2 minutes long and in three movements, the last two of which are joined. A virtuoso study in modern orchestration, the work is written for a large orchestra featuring an especially diverse percussion section. The first movement is distinguished by loud cascades of sounds in the brass and percussion but ends on a long held chord in the strings which fades away into nothing. The second movement is dominated by glissandos in the strings and ends in an accelerating rhythm which terminates on an extremely loud chord containing all twelve notes of the chromatic scale. The last movement follows immediately and contrasts with the second in that it consists largely of short rhythmical interjections in the winds and ends by slowing down and fading away.

Cello Concerto in A minor, Op. 129

ROBERT SCHUMANN

Nicht zu schnell
Langsam
Sehr lebhaft

ELIZABETH DOLIN, Cello

Schumann's Cello Concerto dates from October of 1850, about the same time as his Third Symphony. The Schumanns had recently left Dresden and received a warm reception in Düsseldorf, where Robert took up duties as municipal music director. After an unproductive

ADDITIONAL PROGRAM NOTE

TIME of Orchestral Time

The composer, Joji Yuasa, describes this work as "a macrocosmos" whose three movements are concerned with "temporal and timbral structure in movements of sound." In the first movement, "characteristic sound groups" are maintained, each group having "its own tempo, dynamics, and timbre, and its function in the overall sound-action." He continues: "The high pitches of the violin and viola at the end of the first movement carry over to the opening of the more fluid second movement, which is characterized by both curving and angular motions, mainly in the strings. The third movement shows two contrasting features: at first, the increased energies of the last part of the second movement carry over to the third in the form of short bursts similar to fireworks. As these motives become calmer, elements of the first and second movements are recalled and combined, producing a complex impression of Time and Space." TIME of Orchestral Time has been performed in Tokyo, Berlin, Hamburg, Helsinki, Detroit, and elsewhere under conductors including Michael Gielen and Seiji Ozawa.

U OF T SYMPHONY ORCHESTRA PERSONNEL 1981

Violin I

David Adams, Winnipeg
Suzanne Bégin, Ottawa
Marie Berard, Trois-Rivières
Doug Brierley, Ottawa
Nancy Bruce, Ottawa
++ Angelo Calcafuoco, Sault Ste. Marie
Carol Fraser, Charlottetown
Norman Hathaway, Toronto
Mika Hiroshima, Fujisawa, Japan
Samuel Ho, Canton, China
Allyson Lyne, Edmonton
Rod MacDonald, Toronto
Pauline Salesse, Chicoutimi
Yoshiko Sasaki, Chiba, Japan
+ Paul Thompson, Victoria
Mark Wells, Toronto
Mariko Yaguchi, Ottawa
Paul Zevenhuizen, Toronto

+ concertmaster
++ assistant concertmaster

Violin II

** Janice Bing-Wo, Toronto
Lise Boutin, Montréal
* Marc Destrubé, Victoria
Nancy Gibson, Toronto
Carol Jenkins, Toronto
Hiroko Kagawa, Toronto
Janie Kim, Burnaby, B.C.
Dominique Laplante, Ottawa
Brian Laeser, White Rock, B.C.
Holly Larson, Vancouver
Donna Mazur, Toronto
Anders Norberg, Göteborg, Sweden
Marie Savard, Ottawa
Toni Stanick, Winnipeg
Valerie Sylvester, Toronto
Peter Visentin, Vancouver
Alan Woo, Toronto

* principal
** assistant principal

Viola

Martha Carapetyan, Houston, Tex.
Ronald Hay, Sackville, N.B.
Cathy Jillings, Regina
* Charmain Louis, Toronto
Mary Carol Nugent, St. John's
Dorothy Pellerin, Ottawa
Tracy Poizner, Toronto
Sheila Smyth, Toronto
Beverley Spotton, Toronto
Linda Umbrico, Toronto
Claudio Vena, Toronto
David Wadley, Sault Ste. Marie
Catherine Whelan, Weston

* principal

Cello

Maurizio Baccante, Toronto
Sally Bick, Toronto
Derek Gomez, Vancouver
Karen Henderson, Toronto
Janet Kuschak, Toronto
Elizabeth Lorenz, Rexdale
Margot Marlatt, Klamath Falls,
* Marianne Pack, Toronto Ore.
Patricia Pulliam, Atlanta, Ga.
Elaine Thompson, Toronto
Mihai Tetel, Edmonton
Paul Widner, Toronto

* principal

Bass

Peter Jones, Guelph
* David Longenecker, Toronto
Michelle Mayers, Toronto
Stephen McClellan, Muskoka

Roger Moniz, Toronto
Tracy Motimore, Toronto
Paul Rogers, London
David Sinclair, Burlington
James Vivian, St. John's

* principal

Flute

Louise Hanley, Toronto
Susan Karpo, Edmonton
Ross Pearson, Toronto
Lynne Piening, Toronto
Carol Savage, Saskatoon
Laurel Trainor, Toronto

Oboe

Hamish Gordon, Ottawa
Tina Levy, Halifax
John Miles, Toronto
Janet Page, Kingston

Clarinet

Tricia Baldwin, Don Mills
Frank Boccitto, Toronto
Lori Freedman, Toronto
Jason Hall, Toronto
Margaret Isaacs, Winnipeg
Joseph Orlowski, Montréal
Catherine Pickett, St. George
Susan Willson, Grimsby

Bassoon

Heather Chesley, St. John, N.B.
Margaret Hooper, Sault Ste. Marie
James Jamieson, Brantford
Shannon Peet, Toronto

Horn

Raymond Bisha, Saskatoon
Derek Conrod, Dartmouth, N.S.
Jean-Marc Dugré, Trois-Rivières
Margaret Howard, Calgary
Geoff Leader, Vancouver
David Murrell, Toronto

Andrew Southcott, Grand Bend

Trumpet

Susan Barber, Toronto
Sam Cancellara, Toronto
Norman Garcia, Ottawa
Mark Hopkins, Toronto
Anita McAlister, Campbellville
John Selkirk, Toronto
Daniel P. Warren, Milton

Trombone

Susan Dustan, Bowmanville
Kathryn MacIntosh, Fredericton
Leon Racine, Montréal

Bass Trombone

Karen Maxwell, Toronto
Ken Read, Halifax

Tuba

Ron Parker, Toronto

Timpani

Jeff Mason, Agincourt
Nick Kompridis, Toronto

Percussion

Ken Erskine, Cobourg
Nick Kompridis, Toronto
Jeff Mason, Agincourt
Steve Peckham, Brantford

Harp

Gianetta Baril, Edmonton

Piano/Celeste

Dean Bradshaw, Toronto

Celeste

Julia Iacono, Toronto

Orchestra Manager

Carol Dennison

Assistant Manager

Holly Shephard

spell in the first part of 1850, Schumann's will to compose returned in Düsseldorf and he completed the Cello Concerto in two weeks.

The solo cello dominates the work from beginning to end, with the orchestra providing a delicate filigree of accompaniment. Schumann was obviously concerned that the low-voiced solo instrument should not be overpowered. After a four-bar introduction the cello presents the main theme of the first movement, a lovely introspective melody. Schumann displays all the registers of the cello in the course of the first movement. A short recitative-like passage leads directly into the slow movement, a short but beautiful aria for solo cello accompanied mainly by pizzicato strings. Fine use is made of double stopping on the solo cello in the middle section. A short recall of the main theme from the first movement and a short passage for unaccompanied cello lead into the final movement in which the orchestra has somewhat more of a contribution than previously. A cadenza near the end has the additional interest of an orchestral accompaniment and leads into the brilliant coda which finishes this rather melancholy work on a positive note.

INTERMISSION

Symphony No. 7 in D minor, Op. 70

ANTONIN DVOŘÁK

Allegro

Poco adagio

Scherzo: Vivace - Poco meno mosso

Allegro

Dvořák made several trips to England between 1884 and 1890, all of which were immensely successful. Many large-scale works were commissioned by various English musical institutions, among them the D minor Symphony which was commissioned by the London Philharmonic Society. The symphony was completed in 1885 and given its first performance on April 22 of that year in London, conducted by the composer. Although the manuscript of the D minor Symphony bears the title "Sixth Symphony", it is actually the seventh that Dvořák wrote and the second to be published (for which reason it used to be known as Symphony No. 2). Brahms' recently completed Third Symphony was the immediate inspiration for Dvořák's D minor Symphony. Brahms was both Dvořák's most influential champion and his sternest critic. Dvořák wrote to Simrock, his publisher, in

February of 1885, saying "This new symphony...must be something respectable for I don't want to let Brahms down after his remark to me, 'My idea of your symphony is something quite different from this (referring to Dvořák's Sixth Symphony)'".

The Seventh Symphony is characterized by melodic richness and a sense of sombre tragedy which pervades all four movements. The first movement begins with a restless but hushed theme in the lower strings. There is little sense of repose in this movement, as even the more relaxed second theme is accompanied by busy rustling in the strings. The second movement is in rondo form and includes a particularly memorable theme for horn which is reminiscent of Wagner's "Tristan and Isolde". The Scherzo with its rhythmical motives and shifting accents contrasts with the gentle and peaceful Trio. The finale contrasts a tragic opening theme in D minor with a warm second subject introduced by the cellos in A major. The solemn, tragic mood has the final say in the coda.

In spite of the greater popularity of Dvořák's Eighth and Ninth ("New World") Symphonies, there are many who place the Seventh at the top of Dvořák's output and would agree with Tovey in setting it "along with the C major Symphony of Schubert and the four symphonies of Brahms, as among the greatest and purest examples in this art-form since Beethoven."

- Notes by Robin Elliott

Next Concert: University of Toronto Wind Symphony
Sunday, January 25, 1981, 3 pm, MacMillan Theatre

Next University of Toronto Symphony Orchestra Concert:
Saturday, April 11, 1981, 8 pm, MacMillan Theatre

Elizabeth Dolin is in the fourth year of the Bachelor of Music in Performance degree program and is a student of Vladimir Orloff.